

PROVISIONAL LIST
OF
ANNUAL CEREMONIES AT WALPI

BY

J. WALTER FEWKES, Ph. D.

BOSTON, MASS.

Reprinted from: „Internationales Archiv für Ethnographie”, Bd. VIII. 1895.

LEIDEN — E. J. BRILL — PUBLISHER.
1895.

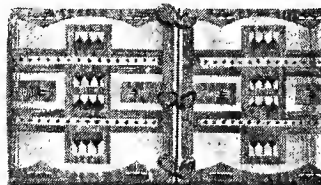


HUNTINGTON FREE LIBRARY
AND READING ROOM

MUSEUM OF THE AMERICAN INDIAN
HEYE FOUNDATION

HUNTINGTON FREE LIBRARY

*Native American
Collection*



CORNELL UNIVERSITY
LIBRARY

PROVISIONAL LIST

OF

ANNUAL CEREMONIES AT WALPI

BY

J. WALTER FEWKES, Ph. D.

BOSTON, MASS.

LEIDEN,
E. J. BRILL, PUBLISHER.
1895.

Reprinted from: „Internationales Archiv für Ethnographie”, Bd. VIII. 1895.

PROVISIONAL LIST OF ANNUAL CEREMONIES AT WALPI.

BY

J. WALTER FEWKES, Ph. D.

BOSTON, MASS.

The constant recurrence of certain ceremonials annually at the same times, among the Tusayan Indians, indicates the existence of a ceremonial calendar, in which there is a definite and prescribed sequence, year after year, in the components of the ritual. It may add to our knowledge of primitive American Ceremoniology to examine and indicate the nature of this calendar as a whole.

The reader may find descriptions of different ceremonies practised by this tribe in my previous publications (See bibliography, at the close of this article), but no attempt has yet been made by me to arrange these rites in such a manner as to show how they are related, or to bring together in proper sequence prescribed yearly observances. The accompanying tables with dates of the successive exhibitions, arranged from imperfect material, contain a list of those ceremonials which are thought to make up an average ritualistic year at Walpi¹).

First let us see how nearly the dates of the same ceremony coincide in consecutive years, reviewing the data which are available. To do so conveniently a table has been made of the times of yearly celebrations which have been described.

This list is regarded as preliminary, possibly incomplete, the details of which future researches will undoubtedly modify; the gaps in details we especially need to have filled are the texts of songs, prayers and incantations. A large and difficult field of research spreads itself before one who attempts to fill these blanks, but I believe a few years research in the field would practically yield most important results in that direction. In a short time it will be too late to complete these investigations; and studies ought to be

¹) Walpi is one of the best known pueblos of the Tusayan Indians who live in the north-eastern part of Arizona, U. S. of America. The pueblo is situated on what is called the East Mesa from its relative position to the others, and had a population of 290 souls in 1891.

CALENDAR OF CEREMONIALS.

1891.

Nº.	CEREMONY.	MONTH.	ASSEMBLY.	FEAST.	DURATION ¹⁾ .
1.	<i>Pa.</i>	—	—	—	—
2.	<i>Powamü.</i>	—	—	—	—
3.	<i>Palülükonti.</i>	March.	—	23?	?
4.	Abbreviated	—	—	—	—
	<i>Katcinas.</i>	—	—	—	—
	(a) <i>Humis.</i>	May.	—	17.	5?
	(b) <i>Aña.</i>	July.	—	23.	5?
	(x)	—	—	—	—
5.	<i>Tawapaholauni.</i>	June.	—	18.	2?
6.	<i>Niman Katcina.</i>	July.	18.	27.	16.
7.	<i>Sumykoli.</i>	Aug.	—	11.	1?
8.	Flute.	—	—	—	—
	Snake.	Aug.	13.	21.	16.
9.	<i>Lalakonti.</i>	Sept.	2.	10.	16.
10.	<i>Mamzrauti.</i>	Sept. Oct.	23. —	— 1.	— 16.
11.	(<i>Howina</i>).	—	—	—	—
12.	{ <i>Naacnaiya.</i> <i>Wuwütcmi.</i>	Nov.	10.	18.	16.
13.	<i>Soyaluña.</i>	Dec.	22.	—	?

1892.

Nº. ²⁾	MONTH.	ASSEMBLY.	FEAST.	DURATION.
6.	Aug.	5.	13.	16.
12.	November.	13.	17.	9.

¹⁾ By duration I mean the time in days from the announcement, when it occurs, to final public exhibition, not counting four following purificatory days in the case of the sixteen day's ceremony.

²⁾ The numbers correspond with those in the table for 1891.

1893.

Nº.	MONTH.	ASSEMBLY.	FEAST.	DURATION.
1.	Jan.	29.	—	—
2.	Feb.	—	5.	16.
3.	Feb.	23.	28.	16.
6.	July.	14.	23.	16.
8.	Aug.	6.	15.	16.
9.	Sept.	2.	10.	16.
10.	Sept. Oct.	23. —	— 1.	— 16.
12.	Nov.	13	17.	9.
13.	Dec.	—	21.	?

1894.

Nº.	MONTH.	ASSEMBLY.	FEAST.	DURATION.
1.	Jan.	21.	—	—
2.	Feb.	21.	25.	16.
3.	March.	12.	17.	16.

vigorously prosecuted at once among the Tusayan Indians, before their ritual becomes so modified by modern influences as to lose its aboriginal value, or is totally destroyed by the forces which are now threatening its extinction.

When the dates on which annual ceremonies take place are tabulated, it is noticed that there is a close uniformity in times when certain annual observances occur year after year. After discovering this precision in the recurrence of ceremonials, I naturally instituted inquiries to discover how it was obtained. In the first stages of my studies of the problem, I became convinced that the Sun-priests, the special organization who have this work in charge, were unfamiliar with our division of the year into months, and that they did not fix the dates by counting the number of days. That this precision could be the result of an examination of the progress of the seasons or the crops, seemed improbable, except in the case of certain harvest festivals. A deeper study revealed the probability that a purely astronomical method of observations of the sun at sunrise or sunset was practised, and that desirable dates were determined by the yearly course of the sun as it appears to move back and forth between the solstices or its extreme northern and southern points on the horizon. With these horizon points, which mark the summer and winter solstices,

were discovered to be localized supernatural personages or world-quarter deities, constituting a complicated world-quarter worship. This relationship of animal and other gods to solstitial points is believed to be a direct outcome of sun worship.¹⁾

The extent of horizon between the summer and winter solstitial points of risings and settings is mapped out by priests who are familiar with sun-lore, and appropriate names given to certain hillocks, notches, trees or other salient points. It is not necessary for me to repeat here the nomenclature of these intermediate points, as I have given them elsewhere, but there is evidence that when the sun appears to rise or to set behind certain definite points on the horizon, certain religious ceremonies are announced, and secular occupations, as that of planting, initiated.

SUN'S POSITION ON THE HORIZON AND ACCOMPANYING CEREMONIALS.

HORIZON POINTS. (Sunrise).	Summer to Winter solstice.	CEREMONIAL. Sun moving from summer to winter solstice.	EVENTS. Sun moving from winter to summer solstice.
<i>Tūyūka.</i>	June 21.	<i>Tawapaholauni.</i>	—
<i>Pawaukyali.</i>	—	—	—
<i>Umkaeva.</i>	—	—	—
<i>Unnacakabi.</i>	—	—	—
<i>Owatcoki.</i>	—	—	—
<i>Tiovi.</i>	—	—	—
<i>Kwitcala.</i>	{ July 18—27. Aug. 5—21.	<i>Niman Katcina.</i>	General planting.
<i>Pulhomotaka.</i>	{ July 28—Aug. 5. July 26—Aug. 13.	Snake. Flute.	<i>Patki</i> ²⁾ , plant corn.
<i>Nūvektcomo.</i>	Sept. 2—10.	<i>Lalakonti.</i>	<i>Honani</i> , plant.
<i>Hoñwitcomo.</i>	Sept. 23—Oct. 1.	<i>Mamzrauti.</i>	—
<i>Pavuntcomo.</i>	—	—	—
<i>Masnamunzru.</i>	Nov. 13—17.	<i>Naacnaiya.</i> <i>Wūwūtcmi.</i>	—
<i>Tawaki.</i>	{ Dec. 21. Winter solstice.	<i>Soyatuña.</i>	—

Before going further into the subject allow me to mention a few facts in relation to the sources of material discussed.

¹⁾ It would be natural for a people who worship the sun and who regard lesser divinities as his offspring to connect them with solstitial sunrise and sunset.

²⁾ A group of gentes called *Patki* or Water House is the first to plant corn, but the *Honani*, Badger people, also plant at about the same time.

In May 1891, the late Mr. J. G. OWENS and myself, under the auspices of the Hemenway Expedition, began our studies of the Tusayan ritual at the so-called East Mesa of Tusayan. We studied the Snakedance and continued our work until the close of a women's festival called the *Lalakonti*, in September. On our departure from Tusayan the late Mr. A. M. STEPHEN, who had already studied the Tusayan Indians for many years, was employed to record the celebrations of October and November, or the *Mamzrauti* and *Naacnaiya* (*Wüwütcimti*).

In the summer of 1892, I again visited Tusayan and made extensive observations of the Fluteceremony, but was obliged soon after its close to leave the mesa and take charge of an exhibit of the Hemenway Expedition in Madrid. Mr. A. M. STEPHEN, still in the employ of Mrs. HEMENWAY, the patroness of the Expedition, remained among the Indians during the winter and the following summer, and I was present at the Snakedance of 1893, but was again suddenly recalled at its close. Mr. STEPHEN died at Keam's Canyon in 1894, having remained at the East Mesa up to within a few days of his death.

It will thus be seen that the members of the Hemenway Expedition have studied fragmentary parts of the whole ritual during three years. The material is not as exhaustive for any one year as I wish, but is full enough to justify the preliminary sketch of the probable calendar of one complete year which appears in the accompanying tabular views.

It may be seen from a study of the contents of various pamphlets¹⁾ on Tusayan ceremonials, that our knowledge of the late summer and autumn ritual is more complete than that of the months from December to May. This latter epoch moreover contains most elaborate ceremonies, including some which are doubtless the most complicated of all. Among these may be mentioned that of the winter solstice (*Soyaluña*), the purification ceremony, (*Powamü*), and the Sun-snake drama, (*Palülükonti*). We are not, however, wholly ignorant of the main points of these winter-ceremonies, as fragments of each have been more or less completely described, so that a fairly good idea of the sequence of rites, their names, and the events which transpire in them is possible. An examination of the list of monthly ceremonials shows that between those of March and May there is an interval of over a month, during which unfortunately our studies have not been consecutive, and I have in lieu of knowledge indicated any possible ceremony of April by the letter x; but although confirmatory data are not at hand, there is nothing to show that an elaborate ceremonial takes place yearly in that month. The ceremonials during the interval from May to December have been closely watched by us and, with the exception of an introduction in some years of a "Harvest" dance, which I have never witnessed, but know of by hearsay, we can conclude that no regular annual celebration has escaped our notice in this interval. Roughly speaking then, it appears that there are as many ceremonies between July and March as there are new moons, and possibly as many in the whole year as lunar revolutions. The masked, or so-called *Katcina*-dances extend from January to July inclusive, and of these the observances from April to July are abbreviated in character. The ceremonial year is thus found to be divided into two halves containing celebrations roughly corresponding to those, often called the Nine Days ceremonies, and the *Katcinas*, occurring in what we called the "Named" and the "Nameless" months.

¹⁾ See Bibliography at the close of the article.

N A M E.	C H A R A C T E R.
1. <i>Pa.</i>	Winter Assembly of Flute & Snake Chiefs.
2. <i>Powamü.</i>	Various <i>Katcina</i> ceremonials; purification of societies, pueblo &c.
3. <i>Palülükonti.</i>	Snake- and sun-worship.
4. <i>Katcinas</i> (abbreviated).	
(a)	<i>Humis Katcina</i> (corn)
(b)	<i>Aña Katcina</i> (rain?)
(x)	x.
5. <i>Tawapaholauni.</i>	Solstitial sun-worship.
6. <i>Niman Katcina.</i>	Departure of the <i>Katcinas</i> .
7. <i>Sumykoli.</i>	
8. Flute. Snake.	Sun-rain worship.
9. <i>Lalakonti.</i>	Earth goddess worship (germination).
10. <i>Mamzrauti.</i>	" " " "
11. <i>Hovina.</i>	Harvest (Zuni, occasional).
12. <i>Naacnaiya.</i> <i>Wüwütcimti.</i>	New Fire (fire, phallic, germ worship).
13. <i>Soyaluña.</i>	Sun- and snake-worship.

It will be noticed that thirteen ceremonials are enumerated in this yearly calendar, and while I would gladly accept this as the prescribed number or „kernal of the year” I am not prepared to assert that this is more than a provisional enumeration¹⁾. While many of the elaborate ceremonials number sixteen days, each with four additional purification days, making twenty which can, without violence to facts, be regarded as the length of each ceremony, this duration is not likewise true of several others constituting almost a half of the whole number. It may, of course, be said that these short ceremonies are abbreviated, and that originally each was twenty days long, thereby giving a ceremonial year of thirteen observances or an epoch of two hundred and sixty days, thus turning our attention to cultured aboriginal stocks of Mexico and Yucatan.

While I do not doubt that traces of the Central American calendar may exist in Arizona I am not yet prepared to state that such is true, nor can I endorse the sweeping statement, that traces of the Central American calendar are not found in our South-West.

There is no great ceremony in this ritual in which the element of rain making is wanting. Fire worship forms an essential part of the New Fire rites, and Earth worship is readily seen in both the women's celebration called *Lalakonti* and *Mamzrauti*. Sun worship can be detected in the characteristic celebrations at each solstice, and in that of the vernal equinox (*Palülükonti*) where it is combined with Ophiolatry. It will thus be seen that four so-called elements, Sun (Light), Earth, Fire and Water have prominent places in the ceremonials which compose the Tusayan ritual. In addition to the great

¹⁾ The testimony of Tusayan priests is not uniform in regard to the prescribed number of ceremonies in one year. Some say there are twelve, others thirteen and one declares that there are as many as eighteen.

ANALYSIS OF THE COMPONENTS OF FIVE GREAT CEREMONIALS.

	SNAKEDANCE.	FLUTE.	<i>Lalakonti.</i>	<i>Mamzrauti</i>	<i>Naacnaiya.</i>
Smoke Talk.	9 days before assembly).	Idem.	Idem.	Idem.	Idem.
Announcement.	8 days before assembly.	"	"	"	"
Prayer-sticks made.	Every day.	"	"	"	"
" consecrated.					
" deposited by couriers.					
Charm-liquid made.	1st day ¹⁾ .	"	4th day.	2nd day.	1st day.
Invocation to six world-quarters.	Every day.	"	Every day.	idem.	—
Sand pictures and altar made.	1st & 6th days.	4th day.	idem.	idem.	absent.
Large standard put up.	5th day.	idem.	idem.	idem.	absent.
Public dance.	8th & 9th days.	9th day.	8th, 9th days.	6—9th days.	2d—9th days.
Purifications.	10—14th days.	idem.	idem.	idem.	—
Ceremonial Races.	8, 9th A. M.	8, 9th days A. M.	idem.	not observed.	absent.
Number of <i>kivas</i> used.	2.	One sacred room.	1.	1.	4.
" " societies.	2.	2 (originally).	1.	1.	4.
" " <i>tiponis</i> .	2.	—	3.	4.	4.

elemental divinities of these several cults, which I have classified as Sky-gods, Earth-gods, Fire-gods and Rain-gods, there are many others of subordinate rank: animistic, world-quarter, and the like ²⁾; which play important parts in the Tusayan ritual, but as this article deals with ceremonies rather than mythologies I have passed by the latter subject with simply a brief mention.

In order to analyze the characters of the most important ceremonials which occur annually, I have chosen for comparison five which contain components common to all. The material is arranged for convenience of study in a tabular form, from which it appears that in all a smoke talk and formal announcement preceeds the culmination of the ceremony, or the public exhibition, by an interval of sixteen days. It will likewise be noticed that prayer-tokens (*paho*) ³⁾ are prepared, consecrated and deposited in shrines each

¹⁾ *Yuñya*, or assembly day. In all instances as this, the opening day of active ceremonials is called the first day and the others are counted from it, but strictly speaking it is not a ceremonial day.

²⁾ Many of the so-called deities or gods of the pueblos are but spirits higher than man, represented as able to control the elements in a greater degree than man, who may, however, acquire this supernatural power. This power or "*Wakan*", as it is defined by SCHOOLCRAFT, is the intrinsic secret or keynote of Tusayan rites and ceremonials.

³⁾ A *paho* or prayerstick is made of one or two sticks of prescribed length ornamented with certain feathers and adorned with symbolic markings. These prayersticks vary with the different ceremonials and are the prayer-bearers of a society whose chief makes them. Every *paho* has a spiritual double or "breath body" which carries the prayer. A prayer-bearer of an individual is a short string with attached feathers and is called a *nakwakwoci*. Simple prayers are conveyed by meal which is first brought to the mouth breathed upon and then sprinkled on the object addressed. The society prayer-bearer or *paho* has a packet of meal attached to it.

MASKED OR *Katcina* CEREMONIES.

January.	February.	March.	April—May.	June.	July.
<i>Pa müiyavüh</i> ¹⁾ .	<i>Powa</i> (sorcerer or wizard).	<i>Ucü</i> (whistling)	<i>Kwiya</i> , and <i>Ha-kiton</i>	<i>Kele</i> (novice) summer solstice.	<i>Kya</i> .
<i>Pa</i> . Advent of <i>Katcinas</i> .	<i>Powamü</i> .	<i>Palülükonti</i> .	Abbreviated.	<i>Katcinas</i> .	<i>Niman Katcina</i> . Departure of <i>Katcinas</i> .

UNMASKED OR NINE ACTIVE DAY'S CEREMONIES.

August.	September.	October.	November.	December.
<i>Pa-Powa</i> .	<i>Hüük</i> .	<i>Ucü</i> (<i>Tohooe</i>).	<i>Kele</i> .	<i>Kya</i> .
Snake. Flute.	<i>Lalakonti</i> .	<i>Mamzrauti</i> . Harvest.	New Fire.	<i>Soyaluña</i> . Recall of sun.

Purificational rites of February occur soon after, and in March both, Sun and Serpent, now propitious, receive petitions to fertilize the farms, the Hopi version of Easter. April to June necessitate repeated rain-making or *Katcina*-dances, and on the last of the month *pahos* are offered at the shrine of the sun. The luminary begins to turn back at the summer solstice, and his followers, the *Katcinas*, take their departure from the pueblo in July at the *Niman*. Then follows the Snake-dance or the Flute-ceremony, partly for rain, yet with marked traces of sun-worship. The rains now fall in abundance for a few months and propitiatory sacrifices to the Serpent (as the wind god), who malevolently blows away the rain clouds are no longer necessary. The months, September and October, are those of the maturation of crops, and the Earth-goddess is addressed to grant abundance. With the approaching cold weather fire is needed for comfort, so that the New Fire is kindled in November. Once more the retreating sun, as he approaches the winter solstice, is drawn back by the warrior celebration and the ritualistic cycle goes on as before ²⁾.

Pa ³⁾ CEREMONY.

The prescribed rites of this month, which corresponds to January of our calendar, have never been fully described although they are partially known. The whole ceremony seems to fall into two components, in one of which the Flute, Snake-Antelope or other

¹⁾ It is quite impossible to limit the names of Hopi months and their corresponding ceremonials to the Gregorian months although the word *müiyavüh* (moon) is a suffix of each name for month. In October for instance we may have both the *Mamzrauti* and the Harvest; and the *Ucü* (whistling moon) and the *Tohooe* occur at times between the September and November ceremonials.

²⁾ I have used the words "forces the sun" advisedly, from the belief that the idea of magic underlies all the songs, prayers and incantations of the Tusayan ritual. The deities addressed are compelled to grant obedience provided the proper formulae, which they have no power to resist, are used.

³⁾ The name of this ceremony is similar to that of the month *Pa* in which it takes place.

chiefs perform an abbreviated ceremony accordingly as one or the other organization observes its festival in the summer of the same year. Of the January Snake-Antelope ceremony I know next to nothing, but have given a sketch of the winter assemblage of the Flute-chiefs in a previous publication.

The full import of these abbreviated meetings of the organizations mentioned above seems to be a simple gathering of the chiefs, and setting up of their society badges (*tiponis*)¹. It is known that in the alternate year, when the Snakedance is celebrated, the Snake-Antelope chiefs assemble in this month, but my knowledge of the rites which they perform is very limited. There are at this time likewise gatherings of other chiefs of which little is known.

POWAMŪ.

Portions of this elaborate exhibition of the *Katcinas* have been elsewhere described. This ceremony is an occasion of many secret rites in the Moñkiva, during which groups of men, differently masked, visit the kiva's which are replastered or renovated at this time. The advent of the monsters called *Natackas*, and the child-floggers by whom the boys and girls are ceremonially introduced to the *Katcinas*, as elsewhere described, is a prominent feature. That this observance is a true *Katcina*-ceremony is clearly indicated by the many masked personages who participate; also the *Katcina*-chief, Intiwa, is director of the secret rites, while the *Katcina*-society-badge (*tiponi*) is the sole one visible during the secret parts of the observances. There is little doubt that *Powamū*, as the elements of its name would indicate, is a purificative or renovative ceremony but having relationship to many other Tusayan rites.

Synopsis of the different Days.

January 20. Prayer-sticks were made by the *Katcina*-chief, Intiwa, indicating from his prominence in this organization, that the whole ceremony which follows, is one of the *Katcina*-celebrations.

Men, personifying different masked or unmasked persons, visited the Moñkiva where the secret ceremonials took place. These groups were: 1. A band of masked *Katcinas* which were not identified. 2. Men representing nomadic tribe (Pah Utes). 3. *Powamū Katcinas*. 4. Group of clowns called Mudheads (*Tatcūkti*), who accompany *Katcinas*; these brought a number of conical piles of wood, which they invited spectators to carry, and performed amusing antics.

January 21. Unknown ceremony in the Moñkiva. Bean plants, which had previously been sprouted in the houses, pulled up, tied in bundles and distributed to the women assembled in the kiva. A personification, called *Ahūlkatcina*, led by Intiwa, visited certain houses in the pueblos where they made parallel marks with prayer-meal on

¹) A *tiponi* is the badge of every religious society and is one of the most sacred possessions of the chief. This palladium is placed on the altar where it is the one essential object, and is highly venerated as the mother of the Society. It consists of an ear of corn around which are tied feathers, prayer-sticks and other objects, the whole bound in a buckskin wrapping, looking not unlike a pineapple fruit. "When it is placed in position (on the altar) it is prescriptively placed on the junction of six radiating lines of sacred meal. When it is carried in processions it lies over the left arm". It is held before the faces of novices in initiations, and is frequently sprinkled with meal during ceremonials. No great secret rites are performed without it.

- the walls and performed other ceremonies. Groups of *Katcinas* and Mud-head-priests visited the Moñkiva.
- January 22. Beans planted in boxes in the kiva which during the next six days was kept hot with fires. The wood for these fires was brought to the pueblo during these days by men, disguised as Mudheads or clowns, who performed many amusing antics.
- January 29. (First day, assembly). Men disguised as monsters (*Natackas*) visited houses in the pueblo demanding food. A personage called *Tūmac Katcina* went through the streets on an unknown mission.
- January 30. (Second day) *Natackas* strolled through the town on the same mission as yesterday. Parades of different *Katcinas* and Mudheads.
- January 31. (Third day) A group of *Tcawkaina Katcinas* visited the Moñkiva.
- February 1. (Fourth day) Those who are to take part in the public ceremonials made dolls in the kiva, receiving frequent visits of unmasked men.
- February 2. (Fifth day) Girls replastered the kiva. A masked man, representing *Tuñwup*, publicly chastised the little boys and girls. Six Mudheads performed curious antics. A procession consisting of men personating *Eototo*, *Hahaiwügti*, and four *Wüwiyzomo Katcinas*, visited the Moñkiva where they sang songs, their leaders making cloud emblems in meal on the kiva-floor. An uncostumed group of men paid visits to all the kivas.
- February 3rd. (Sixth day) This and the following day were passed by participants in the kiva making dolls. Girls replastered all the kivas of the town.
- February 4th. (Seventh day) Groups of persons recalling participants in the *Mamzrauti* and *Lalakonti* visited the Moñkiva¹⁾.
- February 5th. (Eighth day) All the bean plant sprouts pulled up, tied in bunches and distributed. The *Katcina*-chief (*Intiwa*) made several prayer-sticks after which he set his badge (*Katcina-tiponi*) in position. He made likewise a six directions altar, by placing the six ears of corn at the end of as many meal-lines (as in *Niman Katcina*²⁾) and prepared charm-liquid. The prayer-sticks (*paho*) deposited by couriers. *Natackas* visited the kiva.
- February 6th. (Ninth day) Feast.

Personifications in Powamû.

<i>Hahaiwügti</i> ,	Ancient Earth-goddess.	<i>Wüwiyomo</i> ,	—
<i>Natacka</i> ,	Monsters.	<i>Pawik</i> ,	Duck.
<i>Soyokmana</i> ,	Attendant of <i>Natacka</i> .	<i>Nüvak</i> ,	Snow.
<i>Eototo</i> ,	—	<i>Hehea</i> ,	—
<i>Tuñwup</i> ,	Flogger.	<i>Tcatumaka</i> ,	<i>Mamzrauti</i> , goddess.
<i>Ahül</i> ,	—	<i>Tcavaiyo</i> ,	Monster.
<i>Tumac</i> ,	Mother of <i>Ahül</i> .	<i>Wupamow</i> ,	Great cloud.
<i>Wuyakwati</i> ,	—	<i>Owarwanazrozro</i> ,	Stone Demons.
<i>Tcawkaina</i> ,	Black mud.		

¹⁾ It would seem from the great amount of visiting and the fact that almost all the participants in the year's ceremonials took part in it, that *Powamû* is a purificatory rite of all these organizations.

²⁾ See Journal American Eth. and Arch. Vol. II N^o. 1.

The large majority of the personages above mentioned belong to the supernaturals, called *Katcinas* and include most of those represented in the abbreviated ceremonials of the same name, celebrated in the summer months. The ancient Earth-goddess, *Hahaiwüqti*, appears with her offspring the *Natackas* or monsters, and the strange being, *Eototo*, who takes a prominent part on the morning following the *Niman*, plays a not inconspicuous role.

PALÜLÜKONTI.

A characteristic element of this ceremony has been described in a former publication under the name "screen-drama". In the presentation of this drama there is some variation year by year, but the name of the ceremony as well as the character of the screenact, however modified, show that it is an example of sun and serpent-worship, which are so intimately associated in the religions of the North American Indians, as indicated by the symbolism of religious objects.

The startling component of the ceremony is the episode repeated four times, when six effigies of the great Plumed Serpent are thrust through openings in a screen over which hang circular flaps bearing emblems of *Tawa* (sun) and *Müiyawüh* (moon). This portion of the rite shows in an instructive manner how intimate is the association of sun- and serpent-worship, as it is at present practised by the Tusayan Indians.

There is reason to suspect that a screen is not always used in the performance of this drama, but that, in some presentations, effigies of the Plumed Serpent are simply thrust through openings in symbolic sun-disks made of wood. Figurines of girls are likewise sometimes introduced, and made to automatically grind corn; all these and other modifications depend on the society which celebrates the observance, who vary it in accordance with the fetishes which they have.

Synopsis of Rites in different Days.

February 12th. The priests planted corn seeds in boxes in the kiva, where a constant fire was kept burning, in order to make them germinate.

February 16th. Foot race of persons, in the plain, kicking before them small nodules of stone.

February 17th. Wooden images (dolls)¹⁾ carved in the kivas, in imitation of different *Katcinas*. Foot races in the plain during which the participants kicked stone nodules along well known drainage- or water-courses.

February 18th. Idem.

February 24th. (First day) Patrols of masked men through the pueblo and performance of *Katcina*-dances in the kiva. First exhibition of a screen-drama in which realistic serpent-effigies and an altar-cloth with sun emblems were employed.

February 25th. (Second day) Painting of masks in the kiva. Second exhibition of the screen drama in which serpent-effigies and sun-disks were used.

February 26th. (Third day) The screen repainted, after which the screen-drama was exhibited for the third time.

¹⁾ Dolls are likewise made in the kiva at the time of the celebration of the *Niman Katcina* as elsewhere recorded.

February 27th. (Fourth day) Mud-headed priests made offerings to moisture and snow gods. The corn which had sprouted was pulled and distributed.

A man rushed through the pueblo, personating *Masauiwûh* ¹⁾. Many *pahos* and prayer-strings made. The priests carried the effigies of the plumed serpents to *Tawapa* (sun-spring) and performed certain rites there with them. Personification of various *Katcinas*.

Fourth reproduction of the screen-drama. Exhibitions of the *Katcinas* and various other personifications in the kivas. The day closed with disjoining the effigies and packing up of the screen and other paraphernalia.

February 28th. (Fifth day) Elaborate *Katcina* dances, with attendant clown priests, continuing at intervals all day in the plaza. Planting the *Katcina* spruce tree in the public plaza.

Supernatural Personifications represented in *Palûlûkonti* ²⁾.

Six effigies of *Palûlûkonti* (Plumed snake), mother and young.

Tawa- (sun-) disks; *Mûiyawûh-* (moon-) disks.

Cotokinûnca (Heart of all the sky) painted figures on the screen.

Bird painted on screen.

Hahaiwûqti, Ancient Woman, "Mother", Earth-goddess.

Tacab (Navajo) *Katcina*.

Masauiwûh, Fire-god.

Coyohim Katcina (all kinds of *Katcinas*).

Calakomana, Corn-goddess.

Hokyaañak-tcina, Longhaired *Katcina*.

Huhiyan, Barter *Katcina*.

Tatcûkti, Mudheads.

Paiakyamû, Tewa clowns.

MID-SUMMER SUN-PAHO MAKING.

The celebration which took place at the summer solstice was a very short one confined to a single day and the following morning. The details of this simple rite have been elsewhere described and consisted of the assemblage of the sun-priests unmasked and the manufacture of *pahos* which were deposited on the following morning by their chief. In this ceremony no element of serpent-rites, which formed such a large component of the mid-winter ceremony, were observed. It has been suggested that the Tusayan Snake-dance is in reality a portion of the summer solstitial ceremony, but I have nothing new to support this theory.

ABBREVIATED KATCINAS.

The abbreviated *Katcinas* of which there are many, although a limited number are performed in each year, are distinguished chiefly by symbolism of the mask, called by the

¹⁾ This supernatural person is the Fire-god, Death-god, War-god and deity of the Surface of the Earth intimately connected with germination and growth.

²⁾ In a Tusayan ceremony a deity may be personified by a human being but an effigy or symbolic representation serve the same purpose in some instances.

name of the *Katcina* personated. The main event in their presentation is a public dance at stated intervals during a single day, the four previous days having been occupied in the kivas in the decoration of the masks and preparation of dance paraphernalia. *

The dances are accompanied by clowns (*Tcukuwymphia*) and one or two other masked persons, and are led by a priest (unmasked), who directs the ceremony. The *Katcina*-chief, Intiwa, sometimes takes part as a director, standing at the head of the line of dancers, but his palladium (*tiponi*, "Mother" of the *Katcinas*) is, as a rule, only brought out in elaborate presentations, as that (*Niman*) which closes the series. A proper knowledge of all abbreviated *Katcinas* would necessitate descriptions of each, but the general plan is the same.

NIMAN KATCINA.

The last *Katcina*-dance, or the celebration of the departure of these personages, is a nine day's celebration, unlike the abbreviated, in having secret or kiva-rites as well as the public exhibition. The last three days of this festival have been described by me, and the final events on the morning of the tenth day have been also spoken of elsewhere. As this ceremony is one of the most important and complex in the Tusayan-ritual I have reserved a detailed description with new studies for an extended article.

The chief of the *Niman* is Intiwa (*Katcina moñwi*) whose *tiponi* is erected in the Moñkiva where he likewise makes the cloud-charm liquid and sets up his altar, which has been elsewhere described. The number of prayer sticks made at *Niman* is very large. The prominent personages depicted on the altar cloth were *Tuñwup* and *Eototo*, accompanied by rain-cloud- and corn-symbols.

THE FLUTE CEREMONY.

The biennial observance of the Flute-priests takes place on alternate years with that of the Snake-fraternities, at about the same date, and several of the personifications are common to both.

One of the most characteristic episodes in this ceremony was the dramatization of a historic event, which took place on the evening of the seventh and the morning of the eighth day. Certain chiefs, as representatives of the Flute-organization, were formally received by those of the Bear- and Snake-fraternities at the east entrance to Walpi with appropriate ceremonials.

Two figurines, called Cultus-heroes, representing the Flute-youth and the Flute-maid were placed on the altar. I have regarded them as representing ancestral personages, recognizing that later research may reveal them to be prominent persons in Tusayan Mythology.

Synopsis of Rites on different Days.

August 5th. (First day) Preparation of the charm-liquid. Invocation to the six cardinal points. Manufacture and consecration of *pahos* and their distribution to shrines by couriers. Making of the flute-altar. Night-songs.

- August 6th. (Second day) Manufacture and consecration of *pahos* and their distribution to shrines by couriers. Night-songs.
- August 7th. (Third day) Manufacture and consecration of *pahos* and their deposit by couriers. Night-songs.
- August 8th. (Fourth day) Placing of the figurines, *tiponi* and altar-slabs. The construction of a pollen trail in front of the figurines. Manufacture and consecration of *pahos* and their deposit by couriers.
- August 9th. (Fifth day) Placing of a large standard on the roof of the room where the flute-mysteries were performed, and accompanying ceremonials. Manufacture, consecration and deposit of *pahos*.
- August 10th. (Sixth day) Unwrapping the *tiponi* and accompanying ceremonials. Manufacture, consecration and deposit of *pahos*.
- August 11th. { Visit of the Flute-priests to the springs, called *Kanelba*, *Wipo* and *Kwac-*
August 12th. { *tapahü*. Ceremonials at these places and on the way back to Walpi. Dramatic reception of the returning Flute-priests by representatives of the Bear-family and Snake-Antelope fraternities. Manufacture, consecration and deposit of *pahos*.
- August 13th. Foot race up the mesa. Morning ceremonials in the plaza. Distribution of mudballs to cardinal point and other shrines. Songs at the Flute-altar. Observances at the spring, *Tawapa*, and on the trail up the mesa. Rites at the *kisa* in the plaza.

SNAKE-DANCE.

The memoir on the Snake-ceremonials at Walpi, elsewhere published, gives an idea of the complexity of the ceremonial which opens the series of great nine day's observances, following the *Niman* or departure of the *Katcinas*. The Snake-dance is performed by two fraternities of priests, in two kivas, consisting of a succession of rites, at the culmination of which the Snake-priests carry venomous reptiles in their mouths.

Synopsis of Rites on different Days.

- August 13th. (First day) Preparation of the charm-liquid. Making of the sand-picture and altar of the rain-clouds in the Moñkiva.
- August 14th. (Second day) Manufacture of *pahos*. Sixteen songs sung by the Antelope-priests about their altar. Deposit of *pahos* by the couriers.
- August 15th. (Third day) Delivery of the snake-*pahos* to the Snake-chief. Snake hunt in the plain to the north of the pueblo. Manufacture of *pahos*, singing sixteen songs and deposit of the prayer-sticks by a courier.
- August 16 th. (Fourth day) Delivery of the snake-*pahos* to the Snake-chief. Snake hunt to the west of the pueblo. Manufacture of *pahos*, singing sixteen songs, and deposit of the prayer-sticks by a courier. Butterfly-virgin slab and *patne* placed on the altar.
- August 17th. (Fifth day) Delivery of the snake-*pahos* to the Snake-chief. Snake hunt to the south of the pueblo. Manufacture of *pahos*, singing sixteen songs, and deposit of the prayer-sticks by a courier. Large standard, composed of a bow and arrows, affixed to the ladders of the kivas.

- August 18th. (Sixth day) Delivery of the snake-*pahos* to the Snake-chief. Snake hunt to the east of the pueblo. Manufacture of *pahos*, singing sixteen songs and deposit of the prayer-sticks by a courier.
- August 19th. (Seventh day) Making the sand-picture and altar in the snake-kiva. Preparation of the charm-liquid and charm pellets of mud by the Snake-priests. Manufacture of *pahos*, singing sixteen songs, and deposit of the prayer-sticks by a courier. Initiation in the snake-kiva. Singing and ceremonials at sun spring (*Tawapa*).
- August 20. (Eighth day) Foot race. Dramatization and sixteen songs ceremony. Renewal of charm-liquid in the medicine bowl. Public ceremony of Snake- and Antelope-priests before a cotton wood bower (*kisé*) in the plaza.
- August 21. (Ninth day) Dramatization and sixteen-songs ceremony. Initiation rites in the Moñkiva. Foot race in the plain. Washing the reptiles in the snake-kiva. Public snake-dance when snakes were carried in the mouths of participants. Drinking emetic. Feast of the snake-priests.
- August 22. Purification in the snake-kiva.
- August 22—25. Games in which the girls and young men of the three pueblos struggle for bowls and other objects.

No effigies of anthropomorphoid gods were placed on the altars of either the fraternities, which celebrated the snake-dance, and the only fetishes employed were stone images of the mountain-lion and other animals. Of all the ceremonials in which a sand picture is employed, this was the only one in which an effigy of some anthropomorphic god did not occur on the altar, a fact which seems to me to be significant. The figures of the rain-clouds of the four cardinal points¹⁾, so prominent in the sand picture of the leading fraternity, furnish the key to the explanation of the snake-ceremony, to which I have elsewhere called attention, that it is a rain ceremonial. If the snake-dance is primarily an example of Ophiolatry, it is strange that serpent-symbolism is given such a subordinate place.

LAKAKONTI²⁾.

The primary object of this ceremony is maturation or germination, and *Muyiñwûh*, the Earth- or Germ-god, is a most important fetish on the altar. The secret portions of the ceremony were performed in the Teivato-kiva by the women, four of whom are chiefs. It is probable also that a main object of this, as well as the following women's ceremony, was abundant crops, and a bountiful yield in the products of the Hopi farms, their flocks, game and even their own race. It is a worship of the Earth-goddess, as the "mother" or

¹⁾ A remarkable fact it is that Wiki, the chief of the ceremony, is a representative of *Hecanavaiya*, the Ancient of the Six (cardinal points). Who is this deity of strange name? Theoretically I consider the name an attributal one of *Tawa*, the sun, whose risings and settings at summer and winter solstices determine the four cardinal points of the Tusayan Indians. If this theory is well grounded, we cannot be far astray if we regard the chief of the snake-drama the personator of the sun, and the ceremony an example of sunworship in modified form.

²⁾ There are certain resemblances to the *Lalakonti* in the ceremony described by Maj. J. W. POWELL, in *Scribner's Magazine* (Dec., 1875), but I am not able to say definitely whether the rites, he saw, belong to this or to the related *Mamzrauti*.

the creative principle of nature. Rain-cloud-worship occupies subordinate part in both and the following observance occurs in fact in the rainy season, when the desires of the people are more for an abundant increase of the crops than for fertilizing showers.

Synopsis of Rites on different Days.

September 2d. (First day) Three *tiponis* laid horizontally on the floor over a rectangular figure made in meal. *Pahos* manufactured.

September 3rd. (Second day) Novices at early dawn visit the shrine east of Walpi and make offerings. *Pahos* made and deposited by couriers in distant shrines.

September 4th. (Third day) *Pahos* made and deposited by couriers in distant shrines. Singing in the evening.

September 5th. (Fourth day) Large *natici* hung on the ladder of the kiva at sunrise. *Pahos* made at noon and deposited in shrines by couriers. Sand pictures and altar made on the floor of the kiva. Girl messengers procured corn stalks and melon vines for decoration of the altar. Making the charmliquid at night. Destruction of the sand picture.

September 6th.—8. *Pahos* made and deposited in shrines by girls.

September 9th. (Eighth day) *Pahos* made and deposited in shrines by girls. Ceremonial unwrapping of the *tiponis*. Departure of two men, Pitci and Ametola, with unknown offerings. Procession of women to the sun-spring (*Tawapa*) and ceremony at a shrine near by. Race up the mesa by girls. Preparation of charmliquid at night in the kiva.

September 10th. (Ninth day) Ceremony in the plaza before daybreak. Race at sunrise up the mesa and ceremonial in the kiva at the return of the racers. Throwing baskets to spectators and attendant rites, when two women, accompanied by Pitci, cast amulets, made of corn husks, on the ground. Public dance of women with basket trays.

The following personifications were introduced in the form of figurines, pictures or symbols:

Muyiñwih (Mana) Germ-God (Goddess).

Püükoñhoya, Little War-god.

Lakonemana, Lakone Virgin.

Women with coronets on their heads.

Calakomana, Corn-maid.

It will be seen that of the above supernatural personages, whose figurines were placed on the altar or depicted in the sand painting, three were earth goddesses who are symbolic of fertility or reproduction. There can be little doubt of the signification of a ceremony in which these deities were so important, nor was the presence of the picture of the war-god out of harmony with the interpretation that *Lalakonti* is primarily a ceremony for the abundant fertility of the earth. With this cultus-hero is associated much folk lore relating to the staple food, the maize, upon which the Hopi rely more than all others for sustenance. He naturally occurs on the altar, possibly as the symbolic defender of the fields from enemies of all kinds, or connected with some legend of the origin of corn.

MAMZRAUTI.

This ceremony, like the *Lalakonti*, is one in which an earth-goddess was addressed and is likewise believed to be connected with the cult of the germinative principle of nature, symbolized by her. It was celebrated by women, four of whom were chiefs, and men took a subordinate part. As a ceremonial of an earth-god or goddess it deals with the productive element in fructification, and is intimately connected with the "New Fire Ceremony" in which the active or phallic principle is more prominent¹).

Synopsis of Rites on different Days.

September 23. (First day) A sand-altar begun in the kiva. Fetishes set in a ridge of sand. Prayer-meal sprinkled on the *tiponis*. Line of meal and ring of the same made on the floor. Girls (novices) jumped within this ring of meal and ceremonies to aid them in becoming fertile.

September 24th. (Second day) Woman-chief prepared charm-liquid. Invocation to the six cardinal points. Marks made on the walls, roof and floor of the kiva. Cheeks of the novices marked with black lines. *Pahos* made and deposited in shrines.

September 25th. (Third day) *Pahos* made and deposited in shrines. Limbs, faces and bodies of the novices painted. Marks on the kiva walls renewed.

September 26th. (Fourth day). *Pahos* made and deposited in shrines by four maids. Sand-picture and altar made; slabs of altar and *Mamzrau*-effigies set in place. Two girls brought green corn stalks and melon vines to decorate the uprights of the altar.

Midnight ceremonial and head washing of the novices.

September 27th. (Fifth day) Large standard (*nacsi*) placed on the kiva hatch. Singing and posturing in the kiva. Two *pahos* made. Dance about a pile of peaches on the floor.

September 28th. (Sixth day) Dance about a pile of peaches on the kiva floor. Public dance of the women in imitation of a *Katcina*.

September 29th. (Seventh day). Women in men's disguises danced in the court. Nocturnal songs in the kiva.

September 30th. (Eighth day) Women made a circuit of the pueblo, imitating the men's society, called the *Tataukyamû*. Men pour water on the women, smearing them with mud and filth. Altar partially dismantled. Midnight ceremonials and processions.

October 1st. (Ninth day) Sunrise ceremony of throwing corn. Women cast corn husks on the ground and food to the spectators. Public dance of the women, each bearing a pair of decorated flat slabs. Altar wholly demolished in the kiva. Songs of different rival choruses in the public court and plaza.

¹) In an almost universal primitive conception, fire is regarded as a living being, and naturally the making of new fire is associated with fructification and the birth of life. In fact it represents to the primitive mind, the creation of life, and naturally is related to, or symbolic of fructification. As the fire-makers kindle fire by the insertion of the firedrill into the hollow of the fire board, so by coition, animal organic life begins, and by this parallelism the mind naturally associates new fire and germinative ceremonials.

Figurines, pictorial representations or personifications.

<i>Mamzrau tiyo</i> , Mamzrau youth.	<i>Tcatü</i> , Insects sp.?
<i>Mamzrau mana</i> „ maid.	<i>Muyinwüh</i> , God of germs.
<i>Tcatuyumatu</i> , Mother of tätü.	<i>Palahikomana</i> , Unknown personifications.
<i>Tozrizrita wüqti</i> , Women?	

An examination of the characteristics of the above mentioned deities or supernatural personifications shows that earth-goddesses, or those which regulate the increase in the products of the earth, are prominent in *Mamzrauti*. To be sure, the sun picture on the altar represents the rain-cloud and lightning, but certainly the details of the different component rites point both to earthworship and to rain-ceremonials and the great need of the people at the time of its celebration is not so much rain as a successful harvest.

That there are so many points of resemblance between *Lalakonti*; and *Mamzrauti* indicates that they are of similar import; and their duplication of the same or similar rites can be explained on the ground that both are parts of an incorporated cult.

HARVEST DANCE.

A socalled „*Howina*” or Harvest-dance, said to have been derived from the Zunis, is sometimes celebrated, but does not seem to be a part of the prescribed Tusayan ritual. As I have never seen this dance and have no notes upon it, I am obliged to pass it by with this short and unsatisfactory mention. From one point of view the two preceding ceremonials may be called harvest-festivals or, at least, to contain elements which indicate thanksgiving for successful crops and the year's increase.

NEW FIRE CEREMONIES.

The kindling of New Fire, a most important component of the Tusayan ritual, is celebrated by four societies¹⁾, at Walpi in the month of November in an abbreviated or an elaborate ceremony. The details have been outlined in my article on the *Naacnaiya* and *Wüwütcimtü*, where attempts were made to record the salient rites of the elaborate and abbreviated observances. Both these New Fire ceremonies are accompanied with phallic survivals, germinative and kindred rites, and traces of both, sun- and fire-worship, also appear in this ceremony.

a) Elaborate New Fire Ceremony.
(*Naacnaiya*.)

November 10th. (First day). *Kwakwantü* chief made the *nakuyi ponya* (charm-altar). He and the asperser enact the *nananivo tuñwainita* (the invocation to the six directions). Similar ceremonies performed in the *Alkiva* and *Moñkiva*. The *Kwakwantü*, *Aaltü*,

¹⁾ The chief of the *Tataukyamü*-society controls this rite. We easily trace the root, *ta*, from *Tawa*, sun, in the name. In the winter solstitial dramatization the chief of this society carried the “sun-shield” as recorded in the brief mention of this observance.

and *Wüwütcimtû* visited the *Moñkiva* and performed the ceremony of making the new fire and sacrifice to *Masauwüh*. *Kakapti* brought into the village the Dawn-woman figurine. *Keles* or young lads brought to the *Moñkiva*. The *Kwakwantu keles* began a separate ordeal in *Teivato kiva*.

November 11th. (Second day) Patrols in the village by the Horn-society and *Kwakwantû*. Smoking the great snow-pipe. *Keles* visit the *pahokis*.

November 12th. (Third day) Patrols in the village by the Horn-society and the *Kwakwantû*. *Tataukyamû* and Horn-escort performed an eccentric dance. *Pahos* made, and boys dressed as women. Singing at night in the *kiva*.

November 13th. (Fourth day) All strangers excluded from approaching the mesa. *Keles* carried down the mesa trail, under guard of the priesthoods, to a distant mountain. Sand-altar made in the *Alkiva*. Patrols in the village throughout the day. Sprinkling the Dawn-woman, *Talatumsi*. Visit of the societies to the *pahoki*. Return of the societies with the *Keles*. Greeting of the societies in their patrols about their village. Smoking of the great pipe.

November 14th. (Fifth day) Visit of the societies to the first terrace of the mesa. Feast in the four *kivas* in which the *keles* participate. Drenching of the priests by the women. Singing of the priests in phallic costume.

November 15th. (Sixth day) Fuel gathering and hunting expeditions. Drenching of the priests by the women. Patrols through the village.

November 16th. (Seventh day). The sidelong dance (new movement). *Wüwütcimtû* proceeded to neighbouring village and were drenched by the women.

November 17th. (Eighth day) Public exercises of the societies in full costume. Two priests personated the storm-cloud deities; realistic imitation of lightning and the movements of storm-clouds.

November 18th. (Ninth day) Three large bonfires made. Leaping of the priests over the fire; imitation of mountain sheep. Making of the line of meal and dance in the plaza. Processions and dances by the *Wüwütcimtû* and *Tataukyamû*.

b) Abbreviated New Fire Ceremony.

(*Wüwütcimtû*).

November 8th. Smoke assembly, after which the "Speaker-chief" was formally notified to announce the coming ceremony.

November 9th. Public announcement.

November 13th. (First day) Preparation of the charm-liquid in the four *kivas* where the four societies assemble. Invocation to the six worldquarter-deities. Manufacture of stringed pineneedle offerings and various prayer-sticks (*pahos*). Ceremonial making of new fire. Sacrifices of stringed pineneedles to the Fire-God. Processional visit to the shrines of *Tüwapontumsi* and attendant shouting under the cliffs.

November 14th. (Second day) Processions through the pueblos and patrols of priests during the day.

November 15th. (Third day) Processionals, and eccentric dances in the pueblo accompanied by phallic observances. Women drenched the participants with water.

November 16th. (Fourth day) Invocation to the worldquarter-deities. A sand-altar made

in the Alkiva. Midnight songs. Processionals and phallic dances in the pueblo. Women poured water and impure liquids on the dancers.

November 17th. (Fifth day) Processions, dances and phallic rites. Prayer sticks placed at Tawapa (sun-spring), in the crypt of *Talatumsi* (Dawn-woman) and at a sunshrine to the east of the mesa. Casting the embers of the "New Fire" over the cliffs with accompanying invocation.

The most important supernatural persons introduced or represented are:

<i>Masauwûh</i> ,	Fire-God.	<i>Cotokinunûwa</i> ,	Heart of all the sky.
<i>Tuwapontumsi</i> ,	Earth-altar-woman.	<i>Tawa</i> ,	Sun.
<i>Talatumsi</i> ,	Dawn-woman.	<i>Palahikomana</i> ,	Unknown personation.
<i>Alosaka</i> ,	Guide or watcher.		

From the attributes of the most prominent of these deities, addressed in the New Fire-ceremony, it is clear that we have in this rite fire- and sun-worship, as well as that of growth and germination. Fire is looked upon as life and the association of the Fire-ceremony with earth-worship is natural, as elsewhere pointed out. *Masauwûh* is therefore rightly addressed in two of his incarnations, the growth- or metamorphosis-god, and the Fire-deity. The Earth-altar-woman, his female complement, is probably another name for the earth or an Earth-goddess, and *Alosaka*, the guide or patrol, is a semi-mythical personage whose appearance in this ceremony is unimportant; but the "Heart of all the Sky", and sun-worship are significant. Both of these, as well as the maiden *Palahikomana*, appear or are represented in the *Palûlûkonti*.

WINTER SOLSTITIAL CEREMONY.

The *Soyakuña*, a December-ceremony, which occurs at or about the winter solstice, is comparable to a sun-dance. During its performance a screen-drama is presented in which offerings are made to the great plumed-serpent, represented by an effigy, and a dance is performed in which the warrior participants carry shields, ornamented with symbolic decorations. The character of the two components indicates that this midwinter-ceremony is a part of the Sun-serpent cult, a realistic dramatization, having for its object the recall of the sun in its departure southward, accompanied by propitiatory exercises to the Great Snake.

This drama is primarily a warrior-celebration and commemorates the return of the Sun-god as a leader of the *Katcinas*. Prayers, with sacred meal-offerings, are made to the effigy of the Great Snake, while the realistic dance, in which the leader of the *Tataukyamû* carries the shield on which the Sun is depicted, shows the prominence given in the celebration to sun-worship. The exhibitions were secret and occurred in the *Moñkiva*, the assembly place of the *Tataukyamû*, whose chief, wearing a head-dress with rain cloud emblems, officiated as the bearer of the shield with the symbol of the sun. All the other kivas were places of meeting of the different societies, who sallied forth from them to attend the ceremonies, during which the officiating chief of each carried a shield upon which was depicted an appropriate symbol.

Two rites of those, performed in the *Moñkiva*, were of especial interest, viz: the serpent-

drama and the sun-dance. In the former the effigy of the great plumed serpent was introduced in a way somewhat comparable with that in *Palülükonti*.

Artificial flowers, made of corn husks, arranged in a bower or screen at the west end of the kiva, hide the performers. In the middle of this screen there was an opening through which an effigy of the head of the plumed serpent was thrust and manipulated by a person behind the screen. An assistant, also behind the screen, imitated the roar of the serpent by blowing through a conch-shell, accompanied by the scraping of a scapula across a notched stick. All the Chiefs headed by Supela, husband of the oldest of the snake-clan in Walpi and father of the snake-chief, one after another cast sacred meal on the head of the snake-effigy, and prayed to it as it was projected through the opening. No sun-embell was used in this part of the ceremony, but in the second act it appears in an interesting sun-drama of suggestive character. This component is in reality a sun-dance, an important feature of which is the severe task of endurance, undertaken by the participants. In the course of this dance the sun-shield-bearer, who is the *Tataukyamü* chief, personates a warrior contending with enemies, and dashes his shield in the faces of groups of men personating warriors, who surge against him again and again as if in attack. Many fall down exhausted before the termination of this trying ordeal. The feigned attacks and repulses of these men upon the sun-shield bearer, typify the assaults of hostile gods upon the sun, who at the end is victorious over them all and returns to bless the people.

BIBLIOGRAPHY.

- Powamü*. FEWKES, J. WALTER: On certain personages who appear in a Tusayan ceremony. Amer. Anth. Vol. VII, No. 1. (Figures of the masks of *Natacka*; plate showing personators of *Hahaiwüqti*, *Natacka* and *Soyokmana*; references to Nahuatl likenesses).
- Palülükonti*. FEWKES, J. WALTER and STEPHEN A. M.: The *Palülükonti*. Journ. Amer. Folk Lore. Oct.-Dec. 1893. (Parts of the screen-drama were described by an anonymous writer in Philadelphia Telegraph, New York Tribune and Boston Daily Traveller, 1893).
- Humis Kacina*, *Aña Kacina*, *Niman Kacina*, *Tawapaholauni*, *Sumykoli*. FEWKES J. WALTER: A Few Summer Ceremonials at the Tusayan Pueblos. Journ. Amer. Eth. & Arch. Vol. II No. 1. (Illustrated accounts of the ceremonials mentioned with notices *passim* of sacerdotal societies, calendar and kindred ceremonials in other pueblos besides Walpi).
- Flute. FEWKES J. WALTER: The Walpi Flute Observance; a Study of Primitive Dramatization. Journ. Amer. Folk Lore. Vol. VII. No. XXVI. pts. I. II. (Account of the Flute at Cipaulovi should be read with this; cf. Journ. Amer. Eth. & Arch. Vol. II No. 1.)
- Snake Dance. FEWKES, J. WALTER, assisted by STEPHEN A. M. and OWENS, J. G.: The Snake Ceremonials at Walpi. (Journ. Amer. Eth. & Arch. Vol. IV. (A partial bibliography of the Snakedance, complete for the 1891 and 1893 Exhibitions, closes this volume).
- Lalakonti*. FEWKES, J. WALTER and OWEN J. G.: The *Lalakonti*; a Tusayan dance, Amer. Anth. April, 1892.
- Mamzrauti*. FEWKES, J. WALTER and STEPHEN, A. M.: The *Mamzrauti*; a Tusayan Ceremony. Amer. Anth. July, 1892. (In Scribner's Monthly, Dec. 1875, "The Ancient Province of Tusayan", Maj. J. W. POWELL describes fragments of this ceremony?).
- Naacnaiya*. FEWKES, J. WALTER and STEPHEN, A. M.: The *Naacnaiya*; a Tusayan Initiation Ceremony. Journ. Amer. Folk Lore. July—September, 1892.
- Wüwütcimti*. FEWKES, J. WALTER: The Tusayan New Fire Ceremony. Proc. Bost. Soc. Nat. Hist. Vol. XXVI. Feb. 9, 1895.
- Soyaluña*. An account of *Soyaluña*, *Powamü* and various *Kacina* celebrations will be published for me, with colored illustrations, in the 15th Annual Report of the United States Bureau of Ethnology.

